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ABSTRACT

This assessment of 62 reference sources that contain information on U.S. art (classical) music of the twentieth century examines the following categories of sources: (1) Pilot Sources; (2) Lexica; (3) Histories and Chronologies; (4) Gesamtausgaben, Denkmaler, and Thematic catalogs; (5) Indexes and Bibliographies of Literature; (6) Lists of Music for Performance; (7) Union and Library Catalogs; (8) Directories; and (9) Discography. (DB)

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AMERICAN ART MUSIC IN THE TWENTIETH-CENTURY:

AN ASSESSMENT OF THE BASIC INFORMATION SOURCES

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For musicians and scholars interested in the American art music of this century, a search for music, recordings, and literature in this field can prove to be a difficult task. For all but the most eminent composers of the modern era, published scores and recordings have been less than plentiful, many of those being issued by small, often short-lived companies and cooperative associations. Biographical and historical information in this area can also be quite difficult to obtain. Of the multifarious array of music research tools, a few specialized works offer access to these occasionally fugitive materials. Many general reference sources also prove to be of considerable assistance in literature searches. This study will examine a selected number of these research tools, and occasionally note areas of the literature where greater access is needed.

The reference works to be discussed are presented in nine functional categories. A few of the sources reviewed here will overlap into other categories due to their multiple utility. For this reason, numerical sigla will be used for quick reference to these works.

I. PILOT SOURCES

[1] Duckles, Vincent H.; Keller, Michael A. Music Reference and Research Materials: An Annotated Bibliography. 4th ed. New York: Schirmer Books, 1988.

[2] Marco, Guy A. Information on Music: A Handbook of Reference Sources in European Languages. 3 vols. to date. Littleton, Colo.: Libraries Unlimited, 1975- .

Both pilot sources provide brief annotations for published secondary source materials in all fields of music scholarship. Duckles [1] has the advantage of being thirteen years more current and therefore the instrument of choice in the majority of cases. The subject index headings beginning with "COMPOSERS- " and "20TH-CENTURY MUSIC- " reveal many pertinent works. Marco [2] is perhaps a good choice for browsing purposes, since the second volume of his work contains a section which isolates reference materials that focus primarily on American musical studies. Both guides supply author, title, and subject indexes.

II. LEXICA

General Sources

[3] Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. 20 vols. London: Macmillan, 1980.

[4] Randel, Don Michael. The New Harvard Dictionary of Music. Cambridge, Mass.: Belknap Press of Harvard University Press, 1986.

[5] Thompson, Oscar, ed. The International Cyclopedia of Music and Musicians. 10th ed. by Bruce Bohle. New York: Dodd, Mead, 1975.

The New Grove [3] contains a surprising number of articles on American composers, but only supplies partial lists of compositions, even for major composers such as Sessions, Thomson, and Piston. It does provide an excellent introductory survey of musical developments in its article on the United States[1], and includes many strong articles on contemporary musical

[1] The New Grove Dictionary of Music and Musicians, s.v. "United States of America," by Gilbert Chase.

terminology. The New Harvard [4] offers comparatively concise definitions, and does not contain biographical entries. Thompson's International Cyclopedia [5] supplies biographies for many major American composers, including lengthy essays on Sessions, Copland and Piston, yet lacks entries for Layton, Rzewski, and Reich. No literature references are given, and only truncated lists of works.

Subject Area Sources

[6] Vinton, John, ed. Dictionary of Contemporary Music. New York: E. P. Dutton, 1974.

[7] Fink, Robert; Ricci, Robert. The Language of Twentieth Century Music: A Dictionary of Terms. New York: Schirmer Books; London: Macmillan, 1975.

[8] Jablonski, Edward. The Encyclopedia of American Music. New York: Doubleday, 1981.

[9] Hitchcock, H. Wiley; Sadie, Stanley, eds. The New Grove Dictionary of American Music. 4 vols. London: Macmillan, 1986.

Vinton [6] is an excellent source for detailed essays on compositional techniques, many written by prominent composers (e.g., Childs, Berio, Rzewski). Approximately 75% of [6] is comprised of brief biographical entries. It is hindered by the lack of an index or thesaurus, and only offers occasional "see" and "see also" references. Fink and Ricci's dictionary [7] does supply a handy topical index, and is very strong on the lingua franca of film, electronic, and computer music. There is surprisingly little overlap between [6] and [7], the latter serving best as a quick reference source, the former for technical explanation.

Jablonski [8] is a fairly good source for American terms, if you can find them. The chronological division of this work and lack of a terminological index (only names are indexed) compels the user to flip through seven separate alphabet sequences. The New Grove Dictionary of American Music [9] is the best choice for detailed introductory articles on American terminology and biography. The majority of articles in [9] are new (not reprints from [3]), and many regional, metropolitan, and institutional histories are provided. Meticulous lists of works are given for major figures, including unpublished and incomplete works, information on commissions and first performances, and occasionally manuscript locations. "Amerigrove" disappoints with its lack of periodical literature references for some composers. Here, a simple reprinting of information already found in [3] would have been useful. None of the works described so far contain sigla denoting the publishers of compositions listed.

Bio-Bibliographical Sources

[10] Baker, Theodore. Baker's Biographical Dictionary of Music and Musicians. 7th ed. revised by Nicolas Slonimsky. New York: Schirmer Books, 1984.

[11] Ewen, David. American Composers: A Biographical Dictionary. New York: G. P. Putnam's Sons, 1982.

[12] Anderson, E. Ruth. Contemporary American Composers: A Biographical Dictionary. 2nd. ed. Boston: G. K. Hall, 1982.

[13] American Society of Composers, Authors and Publishers. ASCAP Biographical Dictionary. 4th ed. New York; London: Jaques Cattell Press, R. R. Bowker, 1980.

[14] Ries, Claire. Composers in America: Biographical Sketches of Contemporary Composers with a Record of Their Works. New York: Macmillan, 1947.

[15] Cohen, Aaron I. International Encyclopedia of Women Composers. 2 vols. New York; London: Books and Music, 1987.

[16] Pan American Union. Music Section. Composers of the Americas: Biographical Data and Catalogs of Their Works. 18 vols. Washington, D. C.: Pan American Union, 1955-72.

Baker's Biographical Dictionary [10] is a very reliable source for information, with a surprising number of entries for lesser-known American composers, like Gerhard Samuel, Scott Huston and Allen Sapp. Slonimsky supplies a list of major compositions, occasional information on premieres, and bibliographical references. Ewen's American Composers [11] is an excellent source for rather extensive biographical essays (six to eight columns on the average) for many of this century's major figures. Each entry contains a section entitled "The Composer Speaks," with direct statements from the artist. Ewen also supplies literature references, but unfortunately lists only the "principal compositions" of each composer. Anderson [12] and ASCAP [13] list only basic information in single paragraph entries for each subject. Even Arnold Schönberg is restricted to one paragraph in [12]! However, these two sources are valuable for their coverage of obscure composers. Criteria for inclusion in [13] is simply being a member of ASCAP. The address of the entrant is given in [12], and composition lists in this work are remarkably extensive.

Reis's Composers in America [14] is an outstanding source of information on composers active in the first half of the century. Biographical data, extensive classified inventories of compositions, and specific facts of their publication and duration are compiled for 332 composers of this era. Cohen's International Encyclopedia of Women Composers [15] also provides detailed publication information, as well as literature citations and portraits of the subjects. Numerous indexes and appendices make this two volume work an extremely effective research tool.

Another remarkable resource is the collected eighteen volume set of Composers of the Americas [16]. These bilingual publications feature bio-bibliographical data on several prominent American composers (e.g., Crumb, Rochberg), although the majority of the articles feature South- and Central-American artists. Photos of the composers, single pages of manuscript facsimiles, detailed inventories (with publisher and duration specified), premiere and commissioning information, and discographies are supplied with brief biographical sketches.

The types of data offered by [14], [15], and [16], combined with the detailed biographies found in sources [3], [9], and [11] would obviously serve as an ideal prototype for future reference works in this area. Musical scholarship would be aided immeasurably if Gale Research could be convinced to publish a musical counterpart to their Contemporary Authors[2], which

[2]Contemporary Authors: A Bio-Bibliographical Guide to Current Authors and Their Works, 127 vols. to date (Detroit: Gale Research, 1962-).

features many of these desired traits in its articles.

III. HISTORIES AND CHRONOLOGIES

[17] Austin, William W. Music in the 20th Century from Debussy through Stravinsky. New York: W. W. Norton, 1966.

[18] Hitchcock, H. Wiley. Music in the United States: A Historical Introduction. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1974.

[19] Chase, Gilbert. America's Music from the Pilgrims to the Present. Rev. 3rd. ed. Urbana; Chicago: University of Illinois Press, 1987.

[20] Slonimsky, Nicolas. Music Since 1900. 4th ed. New York: Charles Scribner's Sons, 1971.
_____. Supplement to "Music Since 1900". New York: Charles Scribner's Sons, 1986.

[21] Burbank, Richard. Twentieth Century Music. New York: Facts on File, 1984.

[22] Hall, Charles J. A Twentieth-Century Musical Chronicle: Events 1900-1988. New York; Westport, Conn.; London: Greenwood Press, 1989.

Austin [17] presents an excellent international study of the art music of this century, including jazz, and supplies a detailed 110 page bibliography, classified into general, national, and composer-specific references. Hitchcock [18] and Chase [19] are two leading scholars in American music history, and their monographs present complete histories, from the colonial era to the present.

Although no national chronology of historic musical events currently exists, sources [20], [21], and [22] are rich with references to American musicians and institutions, and are fully indexed. Slonimsky's Music Since 1900 [20] is the best known of these works, whose two volumes provide single paragraph

descriptions of notable events through July 13, 1985. Slonimsky also penned the preface to Burbank's chronology [21], where he proclaimed this source to be "immensely larger and more comprehensive in scope" than his work.[3] Hall's chronology [22] features tables of quick reference facts (e.g. births, deaths, debuts, etc.) compiled for each year.

IV. GESAMTAUSGABEN, DENKMÄLER, AND THEMATIC CATALOGS

[23] Finscher, Ludwig; Reissinger, Marianne, eds. Paul Hindemith: Sämtliche Werke. Mainz: B. Schott's Söhne, 1975- .

[24] Stephan, Rudolf, ed. Arnold Schönberg: Sämtliche Werke. Mainz: B. Schott's Söhne, 1966- .

[25] Cowell, Henry, ed. New Music: A Quarterly of Modern Compositions. San Francisco: The New Music Society of California, 1927-57; Bryn Mawr, Pa.: Theodore Presser 1958- .

A thorough search of the contents of Heyer[4], Charles[5], and the card catalog of the SUNY-Buffalo Music Library yielded no signs of Gesamtausgaben having been issued for American-born composers, nor any true Denkmal series for American music in this century. Collected editions of Hindemith [23] and Schönberg [24] are being produced, two composers who spent a significant portion of their careers in the United States. A broad definition of the

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[3]Burbank, Richard, Twentieth Century Music (New York: Facts on File, 1984) p. xxi.

[4]Heyer, Anna Harriet, Historical Sets, Collected Editions, and Monuments of Music: A Guide to Their Contents, 2 vols., 3rd ed. (Chicago: American Library Association, 1980).

[5]Charles, Sydney Robinson, A Handbook of Music and Music Literature in Sets and Series (New York: Free Press; London: Collier-Macmillan, 1972).

term Denkmal might include Henry Cowell's music periodical [25], which published experimental works by such composers as Ruggles, Ives, Copland, Piston, and Schonberg.

The only listings for major American composers in Brook's thematic catalog bibliography[6] gave reference to general guides such as Barlow and Morgenstern's A Dictionary of Musical Themes.[7] Clearly, a great amount of musical scholarship awaits the next generation of American musicologists.

V. INDEXES AND BIBLIOGRAPHIES OF LITERATURE

Periodicals

[26] The Music Index. Detroit: Information Service, 1949- .

[27] Arts and Humanities Citation Index. Philadelphia: Institute for Scientific Information, 1975- .

[28] Krohn, Ernst C. The History of Music: An Index to the Literature Available in a Selected Group of Musicological Publications. St. Louis: Washington University, 1952.

The Music Index [26] offers access to articles in virtually every significant musical journal published since 1949. It is also an excellent source for locating reviews of books and performances located in those publications. One major drawback of [26] is that it has not been cumulated since 1984. It is also currently publishing approximately eleven months later than the

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[6]Brook, Barry S., Thematic Catalogues in Music: An Annotated Bibliography (Hillsdale, N.Y.: Pendragon Press, 1972).

[7]Barlow, Harold; Morgenstern, Sam, A Dictionary of Musical Themes, Rev. ed. (New York: Crown, 1975).

periodicals it indexes. Arts and Humanities Citation Index [27] is a bit cryptic in its format of access, but offers very timely keyword indexing of article titles for several significant music periodicals. [27] issues a small biweekly index entitled Current Contents, which has a time lag of only four months. A five year cumulation volume of [27] exists for 1975-79, annual cumulations for the following years, and a semiannual index released in autumn.

The best source for locating musicological journal articles published before 1952 is Ernst Krohn's valuable index [28]. Most articles written by or about American composers during this period appear in the publications of the American Musicological Society, Musical Quarterly, and Modern Music[8], which are completely indexed in [28]. The library catalogs of the New York Public Library [50] should also be consulted for possible journal article citations.

Dissertations and Theses

[29] Répertoire International de Littérature Musicale. RILM Abstracts of Music Literature. New York: International RILM Center, 1967- .

[30] Adkins, Cecil; Dickinson, Alis. Doctoral Dissertations in Musicology. Philadelphia: American Musicological Society; International Musicological Society, 1984.

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[8]The index for Modern Music listed below also indexes citations of subjects and names within articles, and should be used in place of Krohn [28] for this journal. Shirley, Wayne D. "Modern Music" Published by the League of Composers, 1924-1945: An Analytic Index (New York: AMS Press, 1976).

[31] Heintze, James R. American Music Studies: A Classified Bibliography of Master's Theses. Detroit: Information Coordinators, 1984.

[32] Mead, Rita. Doctoral Dissertations in American Music: A Classified Bibliography. Brooklyn: Institute for Studies in American Music, Brooklyn College of the City University of New York, 1974.

RILM Abstracts [29] provides outstanding access and summary for all types of music literature since 1967. The classified abstracts are published three times per year, with an annual cumulative index appearing in the third issue, and larger cumulative indexes every fifth year. In addition to dissertations and monographs, [29] completely abstracts 93 music periodicals, with another 200 partially abstracted, but unfortunately lags approximately six years behind the publication of the literature it covers. The primary categories of interest for this study are classes 28, 29 and 54 (twentieth century history, musical life, and performance practice, respectively).

Sources [30] and [32] provide classified and fully indexed access to theses and dissertations, with UMI and Dissertation Abstracts reference numbers. Heintze [31] gives author, subject and geographic access to masters theses in music. Mead [32] is an efficient tool for locating dissertations completed through December 1973 in American music scholarship. Adkins [30] is conveniently subdivided into chronological periods, and is updated by pamphlets issued approximately every year. Entries are indexed by subject and author, with RILM reference numbers supplied. Aside from being a valuable source of information,

dissertations and theses frequently contain extensive bibliographies, discographies, and other items which can be of great assistance in a literature search.

Specific Bibliographic Sources

[33] Krummel, D. W. Bibliographical Handbook of American Music. Urbana; Chicago: University of Illinois Press, 1987.

[34] Horn, David. The Literature of American Music in Books and Folk Music Collections: A Fully Annotated Bibliography. Metuchen, N.J.: Scarecrow Press, 1977.
_____; Jackson, Richard. Supplement I. Metuchen, N.J.; London: Scarecrow Press, 1988.

[35] Gleason, Harold; Becker, Warren. 20th-Century American Composers. 2nd ed. Bloomington: Frangipani Press, 1980.

[36] Edmunds, John; Boelzner, Gordon. Some Twentieth Century American Composers: A Selective Bibliography. 2 vols. New York: New York Public Library, 1959-60.

[37] Basart, Ann Phillips. Serial Music: A Classified Bibliography of Writing on Twelve-Tone and Electronic Music. Berkeley: University of California Press, 1961.

[38] Wenk, Arthur, comp. Analyses of Nineteenth- and Twentieth-Century Music: 1940-1985. Boston: Music Library Association, 1987.

[39] Nishimura, Mari. "Interviews with Twentieth-Century Composers: Index." M.A. Thesis, State University of New York at Buffalo, 1989.

[40] Bull, Storm. Index to Biographies of Contemporary Composers. 2 vols. New York; London: Scarecrow Press, 1964-74.

[41] Greene, Frank. Composers on Record: An Index to Biographical Information on 14,000 Composers Whose Music Has Been Recorded. Metuchen, N.J.: Scarecrow Press, 1985.

Donald Krummel's Bibliographical Handbook of American Music [33] is a geographically specific counterpart to Duckles [1] and

Marco [2], and discusses several pertinent items not found in either pilot source. Chapters six through eight reveal many treasures, especially pp. 57-60, "Musical Sons and Daughters." These pages contain several bibliographical sources for composers in specific regions of the country. Horn [34] is an excellent annotated literature guide, with section "D" in both volumes offering works that deal specifically with twentieth-century art music in the United States.

The Gleason and Becker outline [35] not only lists brief chronologies for seventeen major American composers, but also supplies lengthy literature references and extensive classified inventories of works with publisher indications for these figures. The general bibliography in [35] presents an alphabetical list of composers featured in each of the 177 sources listed. Edmunds [36] offers more lists of references for fifteen of those composers featured in [35], and for seventeen more American artists. Splendid full-page photos of each composer are also to be found in [36]. Other rich sources for general literature references can be found in the bibliographical 3notes in Austin [17], Hitchcock [18], and Chase [19].

A passing reference to the works by Basart [37], Wenk [38], and Nishimura [39] are made here as examples of specialized research tools which lend access to specific segments of the literature made clear by their titles. Bull [40] is a useful index to an extensive list of national and international collective biographies, but is in need of emendations. A unique

instrument is Greene's Composers on Record [41], which leads the user to 57 discographies and 114 other research tools for the 14,000 composers listed. For some obscure composers, a brief biographical sketch on a record jacket may be the only source of available information.

VI. LISTS OF MUSIC FOR PERFORMANCE

[42] Finell, Judith Greenberg; Richmond, Eero; Famera, Karen McNerney, eds. Catalogue of the American Music Center Library. 4 vols. New York: American Music Center, 1975-83.

[43] Eagon, Angelo. Catalog of Published Concert Music by American Composers. 2nd ed. Metuchen, N.J.: Scarecrow Press, 1969.
_____. Supplement to the Second Edition, 1971.
_____. Second Supplement, 1974.

[44] Cunning, Carol, ed. Composium Annual Index of Contemporary Compositions: Directory of New Music. Sedro Woolley, Wash.: Crystal Musicworks, 1971-83.

[45] Music in Print Series. Philadelphia: Musicdata, 1974- . 6 vols. with supplements.

[46] Daniels, David. Orchestral Music: A Handbook. 2nd ed. Metuchen, N.J.: Scarecrow Press, 1982.

[47] Saltonstall, Cecilia Drinker; Saltonstall, Henry. A New Catalog of Music for Small Orchestra. Clifton, N.J.: European American Music, 1978.

[48] The Fleisher Collection in the Free Library of Philadelphia. The Edwin A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia: A Cumulative Catalog, 1929-1977. Boston: G. K. Hall, 1979.

The American Music Center is the largest non-profit composers' association in the United States. Thousands of professional and amateur composers have deposited scores in the

AMC Library over the years, and the published catalogs [42] of this collection contain a gold mine of information on American composers, especially lesser-known figures. All of the scores in these four catalogs (vocal works, chamber music, large ensembles, opera/music theater) are available for public use. These catalogs of unpublished works are complemented by the Eagon classified catalogs of published compositions by American composers [43]. A new supplement to [43] is urgently needed for current publication data. The Composium Annual Index [44] is unfortunately no longer issued, but provides another classified index of contemporary compositions and brief biographical sketches for some 700 composers, primarily Americans.

Relatively current and reliable publication information can be located in the catalogs of the Music in Print series [45]. Occasional supplements to these catalogs update information in the original list, and Musicdata eventually plans to make an online database catalog available.

A brief comparison of several music selection tools for orchestra is presented here. Daniels [46] and Saltonstall [47] both present lists of works specifying orchestration, duration, and publication data, [46] for standard orchestra, [47] exclusively for chamber orchestra. Saltonstall [47] and Orchestral Music in Print by Farish[9] [45] simply present a single alphabetical list (by composer), whereas Daniels [46] also

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[9]Farish, Margaret K., Orchestral Music in Print (Philadelphia: Musicdata, 1979). Supplementary volume issued in 1983.

supplies a classified index to its contents, making it a handy resource for conductors and orchestra managers. The Fleisher Collection catalog [48] also contains this feature, in addition to supplying a vast amount of additional information: duration, orchestration, tempo indications for each movement, publisher or manuscript designation, pagination, and plentiful notes on the contents and history of the individual works.

A comparison of contents for a random sample of American composers is presented in Table 1. The numbers clearly show Fleisher [48] and Farish [45] to be superior instruments for scholars of contemporary American music. Fleisher also offers the unique advantage of access to manuscript scores (or facsimiles) for the six composers listed in the catalog.

TABLE 1

	Source number:	[45]	[46]	[47]	[48]
Composer:	Chadwick	8	3	0	19
	Corigliano	5	0	1	0
	Cowell	66	3	16	45
	Crumb	2	0	0	0
	Druckman	5	0	0	0
	Kay	18	3	4	14
	Pinkham	22	3	1	0
	Piston	34	17	1	22
	Rands	7	0	2	0
	Rochberg	17	3	2	11
	Sessions	22	7	1	7

VII. UNION AND LIBRARY CATALOGS

[49] U.S. Library of Congress. Library of Congress Catalog. Music and Phonorecords, 1953-72. Washington, D.C.: Library of Congress, 1953-72.
_____. National Union Catalog. Music, Books on Music, and Sound Recordings. 1973- . Washington, D.C.: Library of Congress, 1973- .

[50] New York Public Library. Reference Department. Dictionary Catalog of the Music Collection. 33 vols. Boston: G. K. Hall, 1964.
_____. The Research Libraries. Cumulative Supplement 1964-71. 10 vols. Boston: G. K. Hall, 1973.

[51] Research Libraries Information Network. Stanford, Calif.: Research Libraries Group, 1976- .

[52] OCLC. Dublin, Oh.: OCLC, 1971- .

The NUC and LC catalogs [49] can be of great assistance in locating rare items and collecting bibliographic data, especially for interlibrary loan purposes. The NYPL catalog [50] is also helpful in this way, in addition to supplying references to articles and portions of books with pertinent information. Cataloging records for important holographs can also be located in these sources. RLIN [51] and OCLC [52] are online database union catalogs which serve the same function as [49], with the advantage of being continually updated and cumulated. (Other catalogs of smaller individual collections examined in this study are sources [42], [48], and [61].)

VIII DIRECTORIES

Library Directories

[53] Krummel, D. W.; Geil, Jean; Dyen, Doris J.; Root, Deane L. Resources of American Music History: A Directory of Source Materials from Colonial Times to World War II. Urbana; Chicago; London: University of Illinois Press, 1981.

[54] Répertoire International des Sources Musicales. Directory of Music Research Libraries. Rita Benton, general editor. RISM Series C, Volume 1, Canada. United States. 2nd rev. ed. Kassel; Basel; London; New York: Barenreiter, 1983.

[55] Hitchcock, H. Wiley; Sadie, Stanley, eds. The New Grove Dictionary of American Music. London: Macmillan, 1986. S.v. "Libraries and Collections," by Mary Wallace Davidson and D. W. Krummel.

Other Directories

[56] Finell, Judith Greenberg. The Contemporary Music Performance Directory: A Listing of American Performing Ensembles, Sponsoring Organizations, Performing Facilities, Concert Series and Festivals of 20th Century Music. New York: American Music Center, 1975.

[57] Musical America International Directory of the Performing Arts. Great Barrington, Mass.: ABC Leisure Magazines, 1974- .

[58] College Music Society. Directory of Music Faculties in Colleges and Universities, U.S. and Canada. Boulder, Colo.: College Music Society, 1967- .

[59] Composers' Forum. The Directory: Individuals and Organizations Active in New Music. New York: Composers' Forum, 1987- .

Sources [53], [54], and [55] present summaries of the holdings of historical collections of musical interest in the United States. The most recent of these surveys is in "Amerigrove" [55], but no index is provided. RAMH [53], surveying 1689 separate repositories, and the RISM C/I directory

[54], appraising another 457, list the location of manuscript and document archives for many American composers and other collections of interest to researchers in this field.

The Finell directory [56] provides contact information for ensembles and organizations active in contemporary music, but is unfortunately becoming dated, with no recent work filling the void. The annual Musical America directory [57] provides many answers, but does not list nearly as many contemporary music ensembles and organizations as Finell [58]. Only about 100 composers are listed in [57], most well-known and handled by artist management companies. The best source for addresses of academic composers is the CMS directory [58], while non-academic composers can occasionally be found in the directories of smaller composers' organizations, e.g. the Composers' Forum [59].

IX. DISCOGRAPHY

[60] Oja, Carol J., ed. American Music Recording: A Discography of 20th-Century U.S. Composers. New York: Institute for Studies in American Music, Conservatory of Music, Brooklyn College of the City University of New York, 1982.

[61] University of Rochester. Eastman School of Music. Sibley Music Library. Catalog of Sound Recordings. 14 vols. Boston, G. K. Hall, 1977.

[62] Schwann [various titles]. Boston: Schwann, 1949- .

The final category of reference guides considered here deal with locating recordings of music by American composers of this century. Happily, the Oja discography [60] lists nearly every such recording issued previous to June of 1980. Approximately

13,000 recordings of nearly 8000 compositions by 1,300 composers are inventoried, including those released by small commercial firms and non-profit organizations.

Many of the out of print recordings in Oja [60] can be found in the Sibley Music Library Catalog of Sound Recordings [61]. Many recordings of orchestral works by American composers were made by Howard Hanson and the Eastman-Rochester Symphony Orchestra, and the collection at Eastman contains many recordings of these performances which were never commercially released. The Schwann catalogs [62] and current union catalogs [49], [51], and [52] are the best sources for locating recordings released since the Oja discography [60].